

TENOR BANJO

First Step

How to Play TENOR BANJO

by

LEW STERN

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INTRODUCTION.

THE truth of the old saying, "that you must creep before you walk" is never better exemplified than when one starts to learn a musical instrument. Bearing this in mind, the writer of this little book has endeavoured to make his directions simple and his musical examples as clear and easily understood as possible.

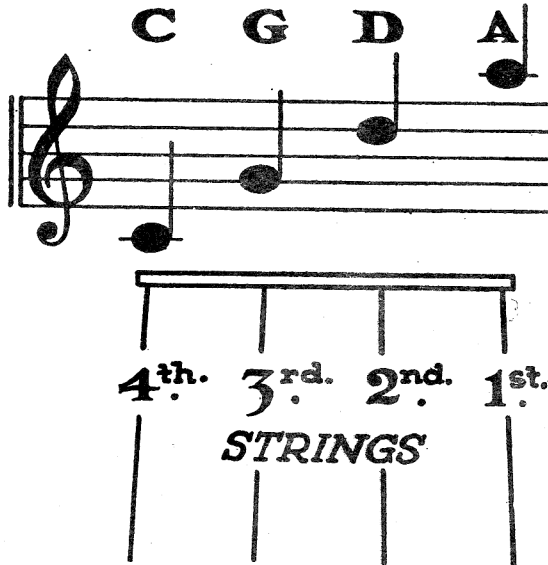
The exercises, scales, chords, etc., are all arranged progressively and fingered clearly, with diagrams to enable the student to master the elementary stages with the least effort, after which the more serious study of the technicalities of the instrument can be proceeded with.

LEW STERN

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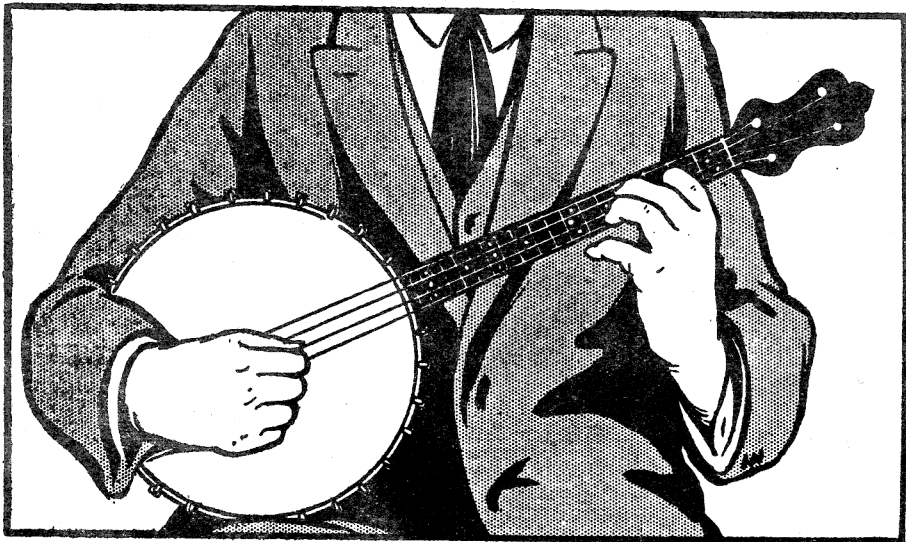
TUNING

The following diagram shows the notes to which the four strings are tuned.



HOLDING THE INSTRUMENT

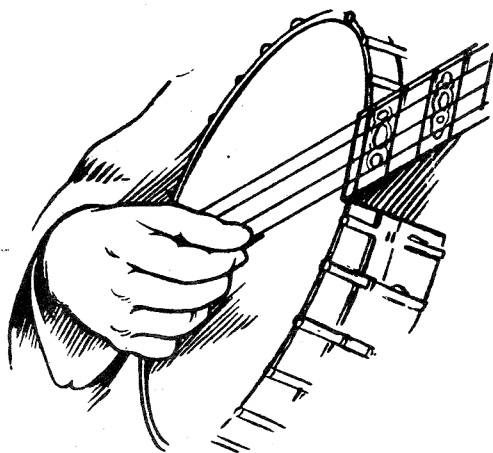
Rest the Banjo on the right thigh, the top rim of the instrument should rest comfortably against the body at an angle, giving a perfect balance, and leaving both hands free for manipulation.



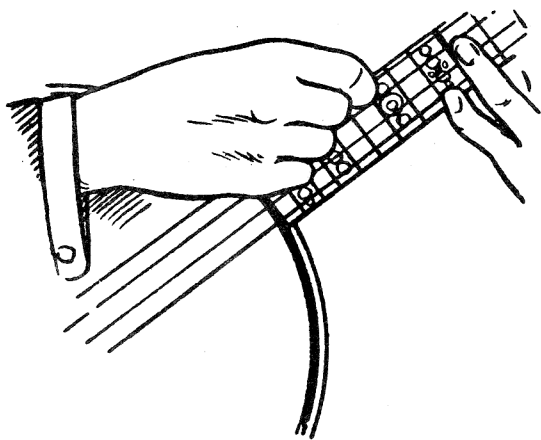
Position of left-hand fingers on strings.

THE RIGHT HAND.

Place the fore-arm over the middle of the top rim. It should be perfectly **free**, so that when playing single notes you can move near the bridge to produce a **clear** sharp tone; and when playing chords, near the finger-board, for the snappy tone required in band work.



Position of right hand for single picking.



Position of right hand for chord playing.

THE LEFT HAND.

The Neck of the Banjo should rest in the fork of the left hand with the fingers curved in over the strings.

HOLDING THE PLECTRUM

Select a Plectrum not too thick and with a fairly long point. Hold lightly between the first finger and thumb with the point down towards the vellum.

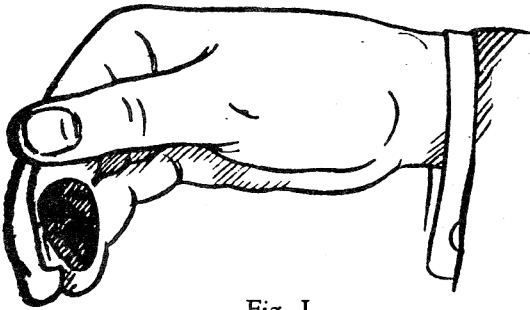


Fig. I.

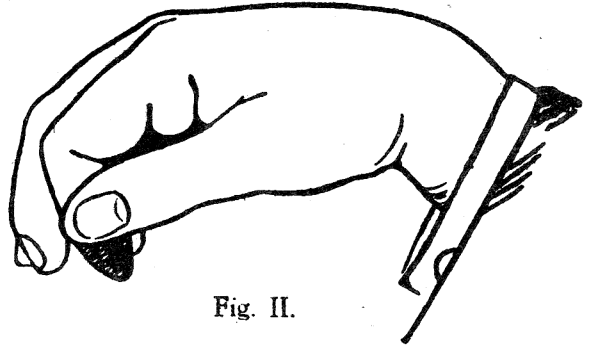


Fig. II.

Place the Plectrum on first finger as in Fig. I, the other fingers curved toward palm of hand, and close the thumb on it as in Fig. II.

HOW TO USE THE PLECTRUM

For scale passages use down and up strokes alternately, playing about two inches from the bridge. The wrist should be flat, don't on any account hook the strings.

For chord playing the wrist should be arched, the Plectrum held very lightly, and the up and down strokes should be more of a "flicking" or "brushing" movement than that of the single string picking.

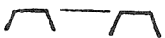
PLECTRUM SIGNS.



is the down stroke, that is, movement away from the body.



is the up stroke.



glide with Plectrum from one string to another with a down stroke,



glide with Plectrum from one string to another with an up stroke.

To obtain sounds of varying pitch the strings are pressed against the finger-board in a similar manner to when playing the violin, but unlike the violin, the points at which the strings require to be pressed to form the various notes, are marked by means of frets. This greatly simplifies correct fingering and ensures playing in tune.

C	G	D	A	NUT
C [#] or D ^b	G [#] or A ^b	D [#] or E ^b	A [#] or B ^b	1 ST
D	A	E	B	2 ND
D [#] or E ^b	A [#] or B ^b	F	C	3 RD
E	B	F [#] or G ^b	C [#] or D ^b	4 TH
F	C	G	D	5 TH
F [#] or G ^b	C [#] or D ^b	G [#] or A ^b	D [#] or E ^b	6 TH
G	D	A	E	7 TH
G [#] or A ^b	D [#] or E ^b	A [#] or B ^b	F	8 TH
A	E	B	F [#] or G ^b	9 TH
A [#] or B ^b	F	C	G	10 TH
B	F [#] or G ^b	C [#] or D ^b	G [#] or A ^b	11 TH
C	G	D	A	12 TH
C [#] or D ^b	G [#] or A ^b	D [#] or E ^b	A [#] or B ^b	13 TH
D	A	E	B	14 TH
D [#] or E ^b	A [#] or B ^b	F	C	15 TH
E	B	F [#] or G ^b	C [#] or D ^b	16 TH
F	C	G	D	17 TH
F [#] or G ^b	C [#] or D ^b	G [#] or A ^b	D [#] or E ^b	18 TH
G	D	A	E	19 TH

FRETS

HOW TO PLAY ACCOMPANIMENTS

The Banjo is an excellent instrument when used to accompany the voice or even a solo melody instrument, and for this purpose the chords used, can be illustrated by diagrams showing the fingering.

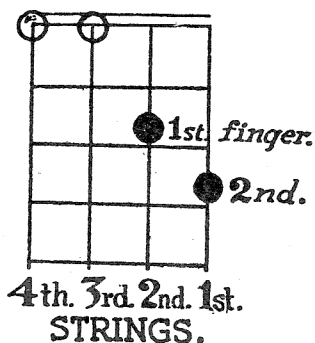
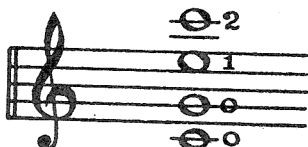
By practising from these diagrams it is possible to obtain a considerable technique on the instrument without the necessity of learning music notation.

Later, for solo playing, music notation can be learnt, and as considerable proficiency will have already been obtained on the instrument, it will be possible to concentrate on the music. This will be found an easier method than by starting technique and notation at the same time.

By reference to the finger-board chart (page 5) the following diagrams as used for marking the chords will be readily understood.

This is the fingering of C chord.

C CHORD

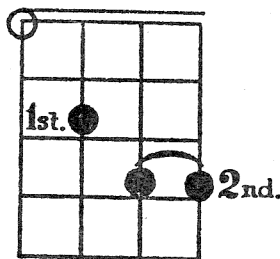
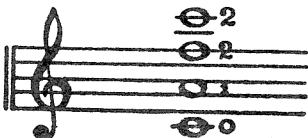



The chord of C is the easiest of all chords to play on the Banjo. The first and second fingers fall naturally on the first two strings with the third and fourth strings open.

Press the tip of the second finger on the third fret of the first string, the first finger on the second fret of the second string, the third and second strings being open, marked O.

The chord of F is fingered thus :—

F CHORD

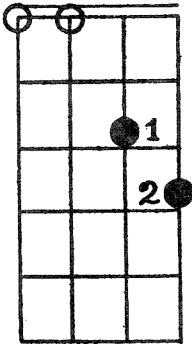


In the second chord move the first finger to the same fret on the third string, and place the second finger across the third frets of the first and second strings as indicated by 

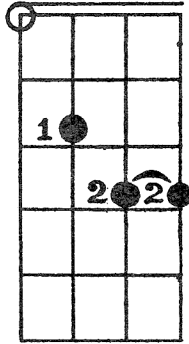
EXERCISE 1.

Take the first two chords, play each four times before changing, care should be taken to make the change from one chord to another as smoothly as possible.

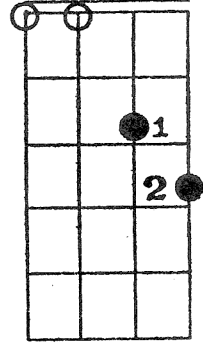
C CHORD



F CHORD



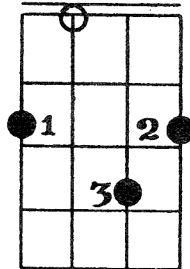
C CHORD



Now learn the fingering of one more chord, the G7 chord. We shall then have learnt the three principal chords and be able to play the accompaniments of many popular songs.

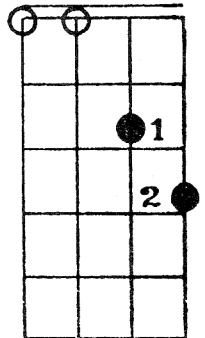
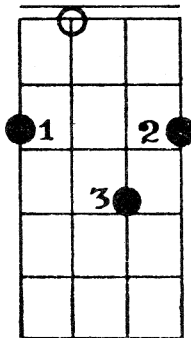
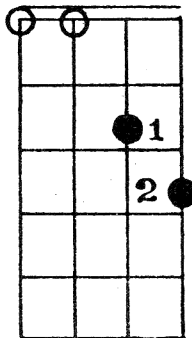
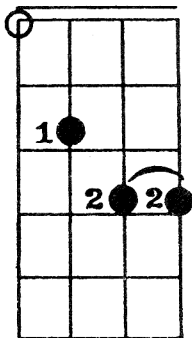
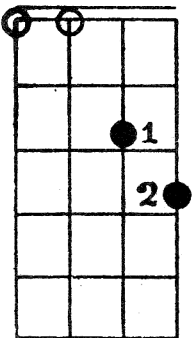


G7 CHORD



EXERCISE 2.

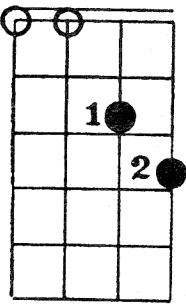
Take the three chords in this exercise, play each four times with smooth changes as in preceding exercise.




When the above exercises are mastered, the following easy tunes may be taken

Each chord or diagram is played four times in each bar.

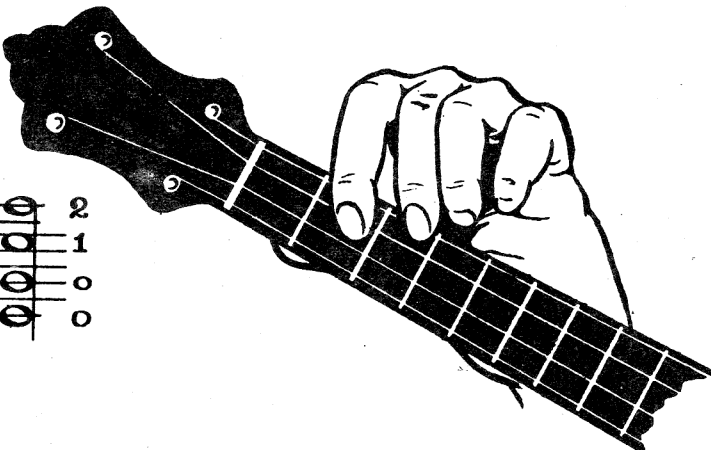
C



A 4x4 grid representing a guitar fretboard. The top two strings (1 and 2) have open circles at the first fret. The third string has a black dot at the second fret labeled '1'. The fourth string has a black dot at the third fret labeled '2'.

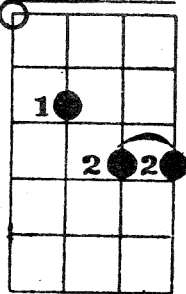


A musical staff with a treble clef. The first string has an open circle, the second string has an open circle, the third string has an open circle, and the fourth string has an open circle. To the right of the staff are the numbers 2, 1, and 0.




A black and white illustration of a right hand holding a guitar neck. The index finger is pressing the second fret of the third string, and the middle finger is pressing the third fret of the fourth string.


F



A 4x4 grid representing a guitar fretboard. The top string has an open circle. The second string has a black dot at the first fret labeled '1'. The third string has a black dot at the second fret labeled '2'. The fourth string has a black dot at the second fret labeled '2'.

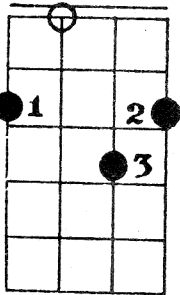


A musical staff with a treble clef. The first string has an open circle, the second string has an open circle, the third string has an open circle, and the fourth string has an open circle. To the right of the staff are the numbers 2, 2, 1, and 0.




A black and white illustration of a right hand holding a guitar neck. The index finger is pressing the first fret of the second string, the middle finger is pressing the second fret of the third string, and the ring finger is pressing the second fret of the fourth string.


G7



A 4x4 grid representing a guitar fretboard. The top string has an open circle. The second string has a black dot at the first fret labeled '1'. The third string has a black dot at the second fret labeled '2'. The fourth string has a black dot at the second fret labeled '3'.



A musical staff with a treble clef. The first string has an open circle, the second string has an open circle, the third string has an open circle, and the fourth string has an open circle. To the right of the staff are the numbers 2, 3, 0, and 1.



A black and white illustration of a right hand holding a guitar neck. The index finger is pressing the first fret of the second string, the middle finger is pressing the second fret of the third string, and the ring finger is pressing the second fret of the fourth string.

Swanee River

The musical score for 'Swanee River' is presented on eight staves. Each staff contains a melody line and a series of guitar chords indicated by numbers 1, 2, and 3 above the staff. The lyrics are written below the melody. The chords are: C major (1), F major (2), and C major (3). The melody is in 4/4 time and consists of eighth and quarter notes. The lyrics are: 'Way down up-on de Swan-nee Rib-ber, Far, Far a - way Dere's where my heart is turn - ing eb - ber, Dere's where de old folks stay. All up and down de whole cre-a-tion, Sad - ly I roam, Still long-ing for de old plan-ta-tion, And for de old folks at home. All de world am sad and drea-ry Eb-'ry-where I roam, Ol dark-eyes, how my heart grows wea-ry, Far from de old folks at home.

'Way down up-on de Swan-nee Rib-ber, Far, Far a -
 -way Dere's where my heart is turn - ing eb - ber,
 Dere's where de old folks stay. All up and down de
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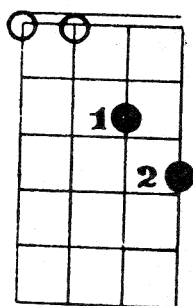
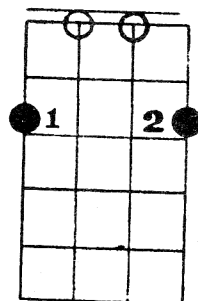
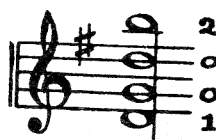
In playing the above,—where there are two chord changes in each bar, play each chord four times. Where only one chord occurs, repeat seven times to fill the bar.

FINGERING ILLUSTRATED—*continued.*

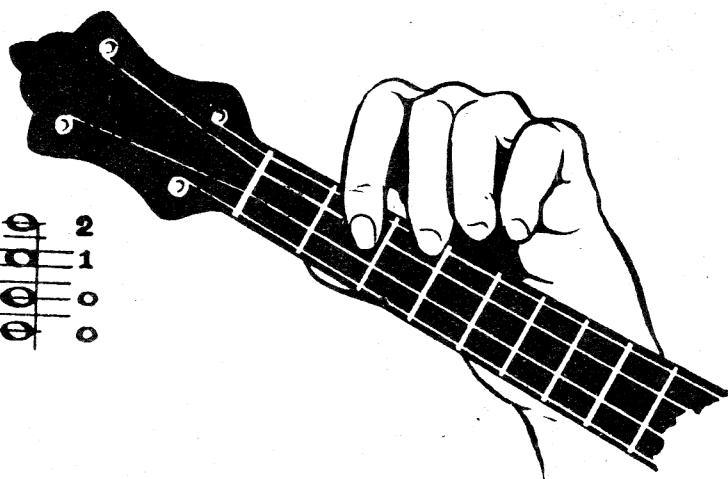
The following chords are the three principal ones in the key of G major, practice them carefully, and when mastered play the accompaniment to the following song.



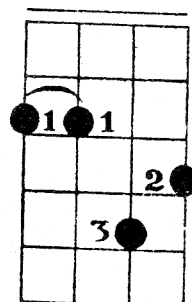
G



C



D7



Annie Laurie

Four staves of musical notation for the song 'Annie Laurie'. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, and the accompaniment is written on the subsequent three staves. The accompaniment features a series of chords, many of which are marked with fingerings (1, 2, 3) and are repeated multiple times within a single bar. The piece concludes with a double bar line and a final chord.

D. %

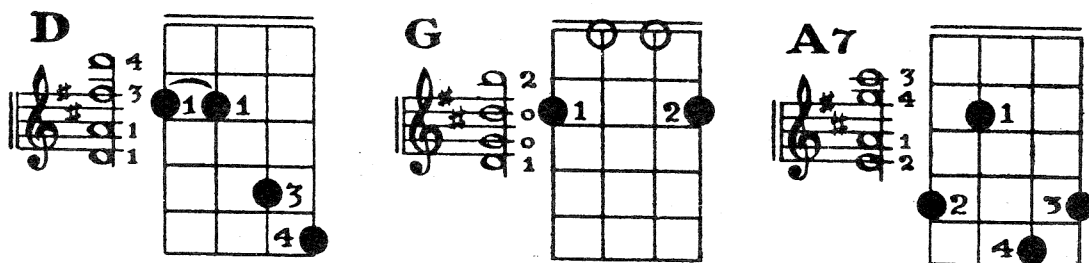
The British Grenadiers

Four staves of musical notation for the song 'The British Grenadiers'. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, and the accompaniment is written on the subsequent three staves. The accompaniment features a series of chords, many of which are marked with fingerings (1, 2, 3) and are repeated multiple times within a single bar. The piece concludes with a double bar line and a final chord.

D. %

In the above accompaniment, where there are two changes in the bar, play each chord twice, where only one chord in the bar play four times.

Next in order we have the chords of D major, these are rather more difficult than the preceding keys, and will mean a little more practise to change smartly. Play each chord four times before changing the position.

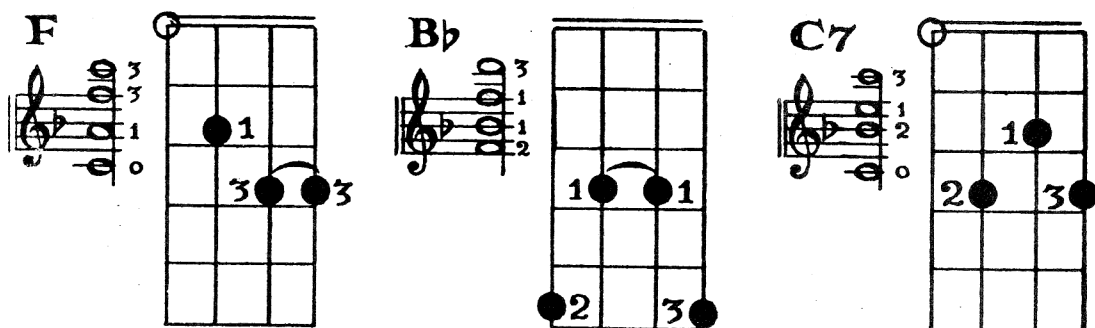


John Brown's Body

The musical score for 'John Brown's Body' is written in D major (two sharps) and 4/4 time. It consists of four staves of music. Each staff contains four measures of music. Above each measure is a guitar chord diagram. The chords used are D major (1 2 3 4), G major (1 2 3), and A7 (1 2 3 4). The score ends with a double bar line and the letter 'D'.

In the above song play four chords in each bar, each chord with a down stroke of the plectrum. In the seventh and fifteenth bars there are two chord changes in the bar, in these play each chord twice.

The next three chords are in the key of F major, one flat B \flat , and are quite easy to finger.



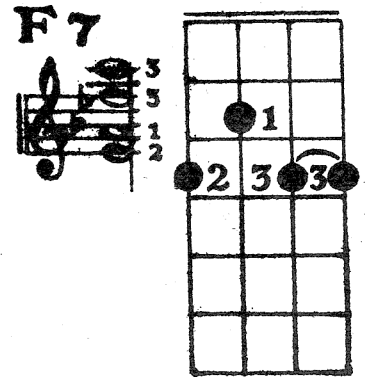
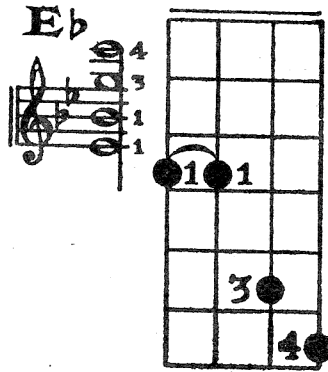
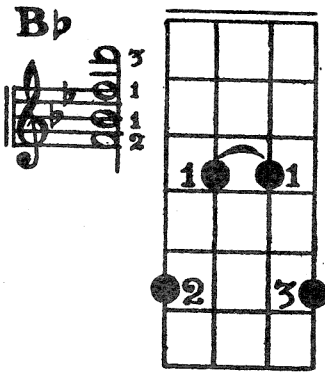
Loch Lomond



Play four down strokes in each bar. In the second bar play the first chord three times, and the second chord once only.

In the fourth bar play each chord twice, and bar six the same as bar two. In bar seven play the first chord twice, and the second and third chords twice only.

The following are the three chords of B \flat major.

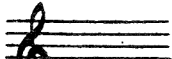



Marching through Georgia

D. %

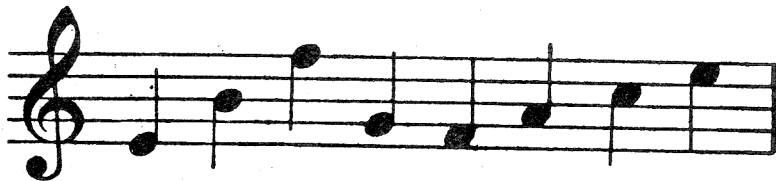
In this number play eight chords in each bar, each with the down stroke. In bars where there are two chord changes play each chord four times.


HOW TO PLAY SOLOS

It now becomes necessary to learn to play from music instead of diagrams and for this purpose five lines  called a stave is used.

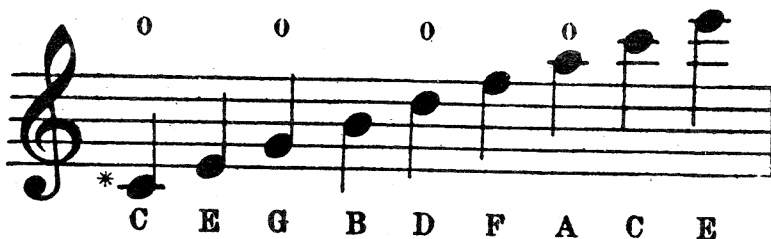
Sounds in music are named after the first seven letters of the alphabet and are represented by various shaped signs () called notes.

It is by their position on the stave that we know the alphabetical names of the notes.



And it is by their varying shapes that we know the length of time they last.
()

Notes placed on the LINES are named as follows :—



The open strings are marked by the sign O for ready identification.

Notes in the SPACES are named thus :—



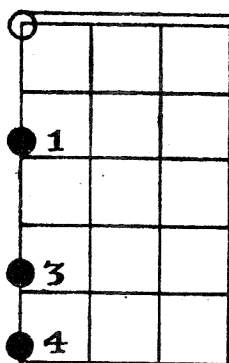
The sooner the above are memorized the better, but while so doing, it is as well to proceed with the following exercises for the scale of C, and the learner is here urged to at least mentally name every note he plays until he is quite sure of them, referring back to the above tables when doubtful. This is the most practical way of learning the names of the notes.

PREPARATORY SCALE EXERCISES

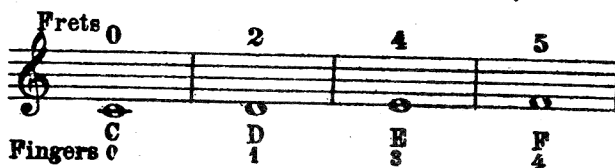
SCALE OF C.

It is advisable at this stage to learn the notes on the instrument. We will start with the notes on the fourth string.

Curve the fingers over the strings and place the tips firmly on the frets indicated, using down and up strokes of the plectrum.



THE FOURTH STRING.



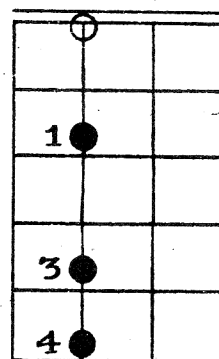
EXERCISE ON FOURTH STRING.



THIRD STRING.



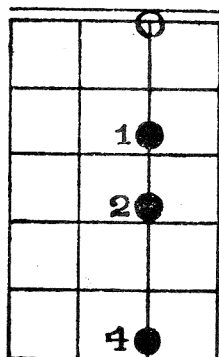
EXERCISE ON THIRD STRING.



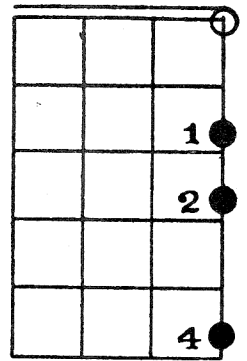
SECOND STRING.



EXERCISE ON SECOND STRING.



FIRST STRING.

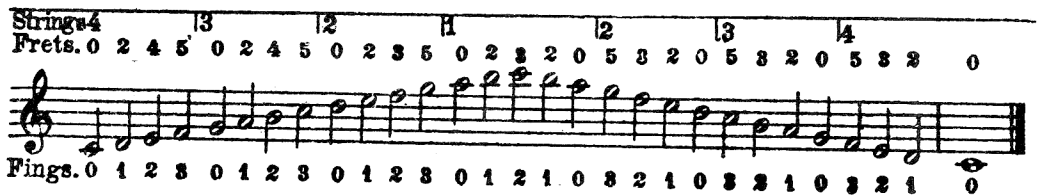


EXERCISE ON FIRST STRING.

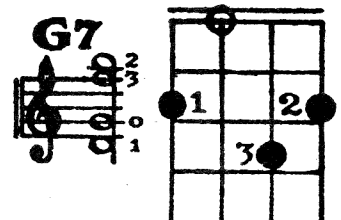
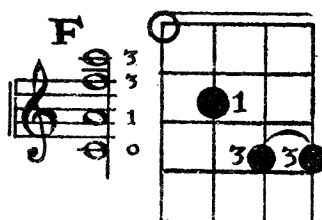
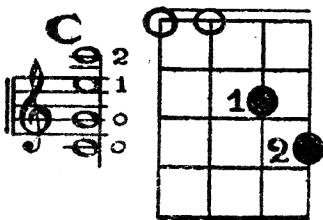


We now take the scale of C Major.

SCALE OF C MAJOR.



CHORDS OF C MAJOR

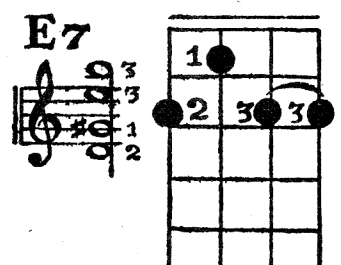
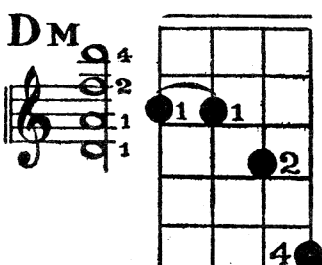
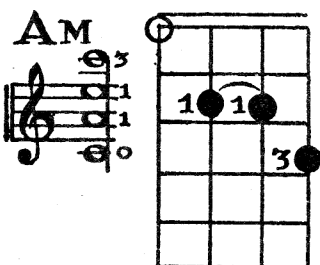


The chord of C is the easiest chord to play on the Tenor banjo. The first and second fingers fall quite naturally on the second and first string respectively.

Chord F is also simple. The first finger on the third string at the second fret and the second finger barre the second and first strings at the third fret.

Chord G7 may appear a little more awkward. The first finger stops the fourth string on the second fret with the third string open. The third finger stops the second string at the third fret, and the second finger stops the first string at the second fret.

CHORDS OF A MINOR.



Chord A minor is very simple, the first finger stopping the second and third strings at the second fret, and the third finger stopping the first string at the third

Chord DM, the fingers fall in a natural position on all four strings.

Chord E7 is a little more difficult, and should be practised well to obtain clearly, the third finger will need the attention in this position.

Take the following little tune in Foxtrot time. Play slowly at first, then work up to proper tempo. Get the single note runs clearly.






Count ONE, two, three, four. ONE, two, three, four. etc.



There are three kinds of notes used, viz :—

The Minim ($\frac{1}{2}$ or $\frac{1}{4}$) which gets two counts.

The Crotchet (♩ or ♪) which gets one count.

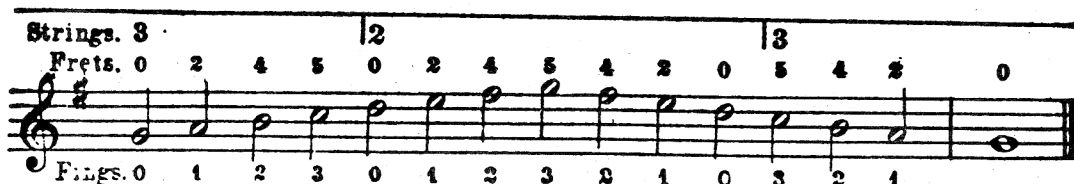
The Quaver ( or  or ) which goes two to each count.

The piece is in common (C) time, or four counts in each bar, the bar being the distance from one upright line to the next, drawn across the stave.

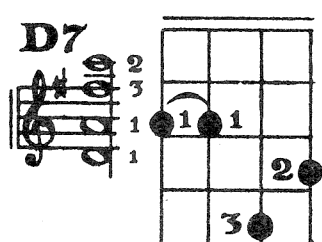
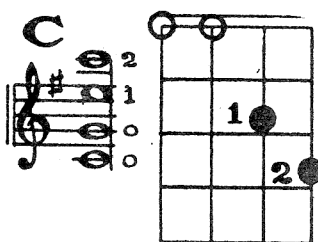
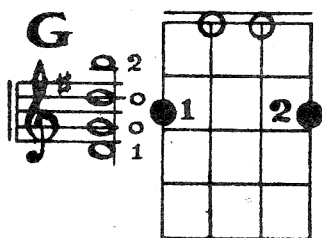
The counting is plainly marked and should be carefully attended to until the note values are well known.

* In the last bar are only three sounds, the fourth beat in that bar being silent is marked by a crochet rest (r)

SCALE OF G MAJOR, ONE SHARP F.



CHORDS OF G MAJOR.



The chord of G is easily fingered. The first finger on the fourth string at the second fret, the third and second strings are open and the second finger on the second fret of the first string.

The chord of C we have already learnt.

D7 is played with the first finger making a barre on the fourth and third strings at the second fret, the second finger on the fourth fret of the second string, and the second finger on the third fret of the first string.

Clementine

In the previous two pieces it will be noticed that count ONE in each bar is printed in capitals. This is to draw attention to the fact that the first count in the bar is the most important and requires a little stress or marking to make the piece rhythmical.

CHORDS OF E MINOR.

EM

The musical notation shows a treble clef with a key signature of one sharp (F#). The chord is played on the 5th line (E) and the 4th space (D). The fretboard diagram shows a 5-string guitar with the 5th string open (E), the 4th string at the 2nd fret (D), and the 3rd string at the 3rd fret (B). The notes are E, D, and B.

The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). The chord is labeled "Am" (A minor). The notes are: G4 (first space), A4 (first line), C5 (second space), and E5 (third space). To the right is a guitar fretboard diagram for a six-string guitar. The strings are numbered 1 to 6 from top to bottom. The frets are numbered 1 to 5 from left to right. The notes are: 1st fret, 2nd string (D); 1st fret, 3rd string (C); 2nd fret, 4th string (B); 3rd fret, 5th string (A); 3rd fret, 6th string (A).

B7

Musical notation: Treble clef, key signature of one sharp (F#), 3/4 time signature. The chord is B7, consisting of B4 (quarter note), D#4 (quarter note), and F#4 (quarter note).

Fretboard diagram (4 strings shown):

	1	1	
2			3

E.m. is easy, and should give no trouble.

A.m. we have already learnt.

B7 is an awkward chord to play clearly, the first finger has to make a barre of the first three strings to play A on the third string and B on the first string, this will need a good deal of practice to play with any speed.

The following tune in Waltz tempo should be played softly, and care should be taken to play the chord changes smoothly.

SCALE OF D MAJOR, TWO SHARPS F & C.

Strings 4

Frets 3 4 6 0 2 4 6 0 2 4 5 0 2 4 5 4 2 0 5 4 2 0 6 4 2 0 6 4 2

Fing 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 2 1 0 3 2 1 0 3 2 1 0 3 2

CHORDS OF D MAJOR.

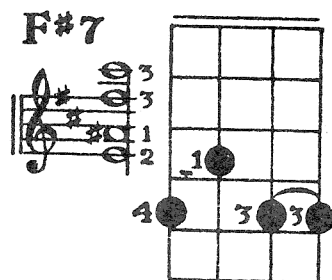
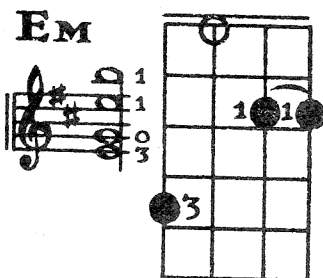
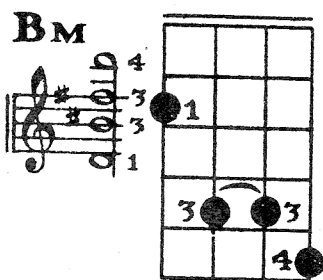
The diagram shows the G major scale. On the left, a musical staff in G major (one sharp, F#) displays the scale notes: G (first line), A (first space), B (second line), C (second space), D (third line), E (third space), F# (fourth line), G (fourth space), A (fifth line), B (fifth space), C (first line of the next octave), D (first space), E (second line), F# (second space), and G (second space). To the right, a fretboard diagram for a six-string guitar shows the notes of the G major scale across the first five frets: G (1st fret, low E), A (1st fret, A), B (2nd fret, B), C (3rd fret, C), D (3rd fret, D), E (4th fret, E), F# (5th fret, F#), and G (5th fret, G). The strings are numbered 1 to 6 from the bottom (treble) to the top (bass).

The chord of D is fingered almost the same as the D7. The only difference being on the first string, the fourth finger is on the fifth fret, instead of the second finger on the second fret.

The G chord we have already learnt.

The A7 is an awkward chord, owing to the fingers having to cross each other. It will need a little extra practice on this one position before getting it easily and quickly. The first and second strings are usually the most difficult to get clear. If you see that the fourth finger clears the first string when crossing to the second string, the rest of the chord is easy.

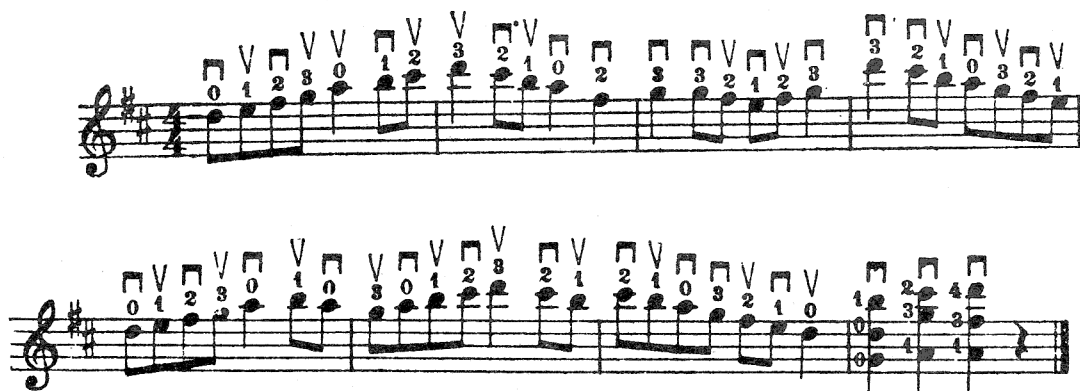
CHORDS OF B MINOR.



B.m. is a barre position, the third finger, making the bar on the second and third strings at the fourth fret.

E.m. we have already learnt.

F#7 is one of the awkward kind, the third finger making the bar on the first and second strings, the first and second fingers in close proximity on the third and fourth strings.



This tune is a splendid exercise for single picking, follow the fingering and plectrum strokes carefully. Don't play too fast or too loud.

SCALE OF A MAJOR, THREE SHARPS F, C & G.

Strings 3 | 2 | 1 | 2 | 3

Frets 2 4 6 0 2 4 6 0 6 4 2 0 6 4 2

Fingers 1 2 3 0 1 2 3 0 3 2 1 0 3 2 1

CHORDS OF A MAJOR.

A

D

E

A is fingered with the second finger on the fourth fret of the fourth string, the first finger making a barre on the second fret of the first and second strings and the third finger on the fourth fret of the first string.

D we have already learnt.

E7 is fingered in the same manner as D7, only played two frets higher on the fingerboard.

CHORDS OF F# MINOR.

F#m

Bm

C#7

F#m. is fingered with the first finger on the first fret of the fourth string. The second finger on the second fret of the third string, and the fourth finger making a barre on the first and second strings at the fourth fret.

B.m. we have already learnt.

C#7 is a fairly long stretch. The first finger on the first fret of the fourth string, the third finger on the fourth fret of the third string, the second finger on the third fret of the second string, and the fourth finger on the fourth fret of the first string. This chord should be practised often, because it is a position used frequently.

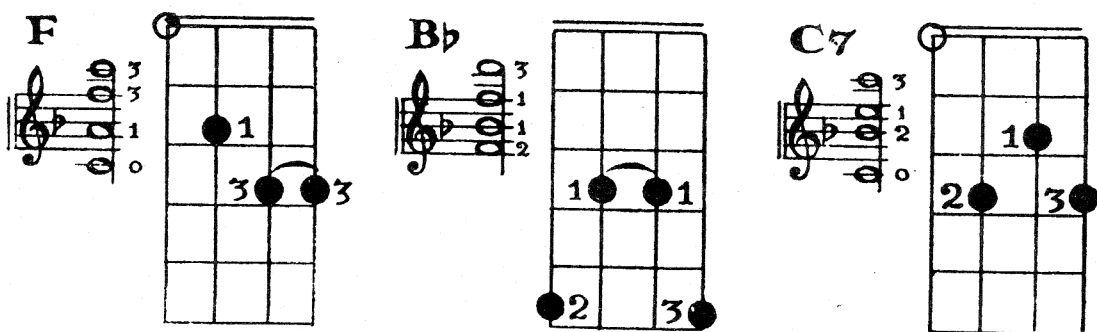


This little tune may appear slightly difficult at first. Practice it slowly and carefully. Watch the fingering and plectrum strokes.

SCALE OF F MAJOR, ONE FLAT B.



CHORDS OF F MAJOR.

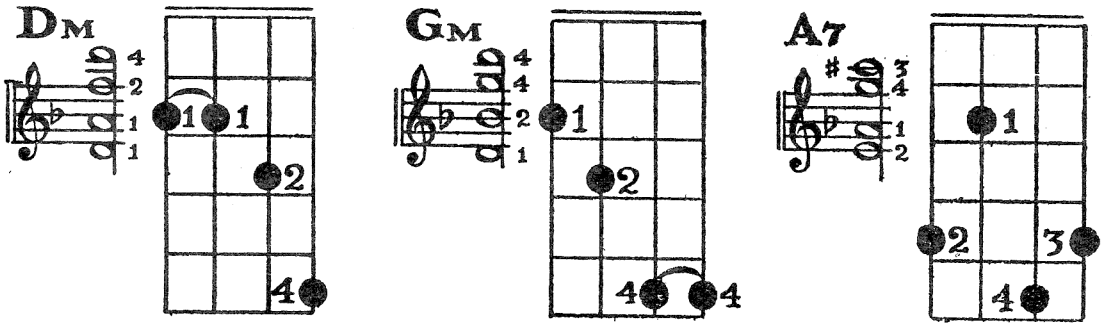


The chord of F Major is fingered with the first finger on the second fret of the third string, and the third finger making a barre position on the third fret of the second and first strings. The fourth string being open.

B \flat is played with the second finger stopping the fourth string at the fifth fret. The first finger making a barre at the third fret on the third and second strings and the third finger on the fifth fret of the first string.

C7 is fingered with the second finger on the third fret of the third string, the first finger on the second fret of the second string and the third finger on the third fret of the first string.

CHORDS OF D MINOR.



D.m. is the simple natural position and is easily fingered.

G.m. should no longer be difficult having played the same position in other keys.

A7 we have already learnt.

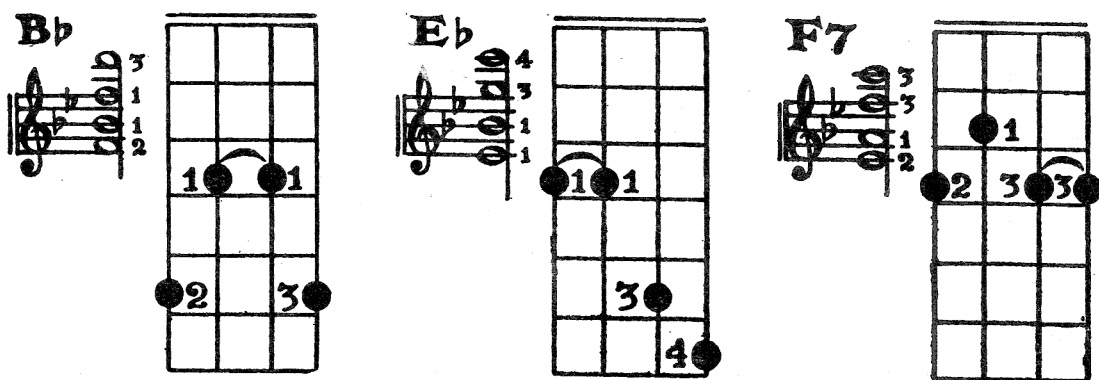


This little waltz movement is in the duet style. The melody note should be played firmly with down strokes, and the chords softly played as an accompaniment. Pick out the single note passages clearly, and watch the accents.

SCALE OF B_b MAJOR, TWO FLATS B & E.



CHORDS OF B \flat MAJOR.



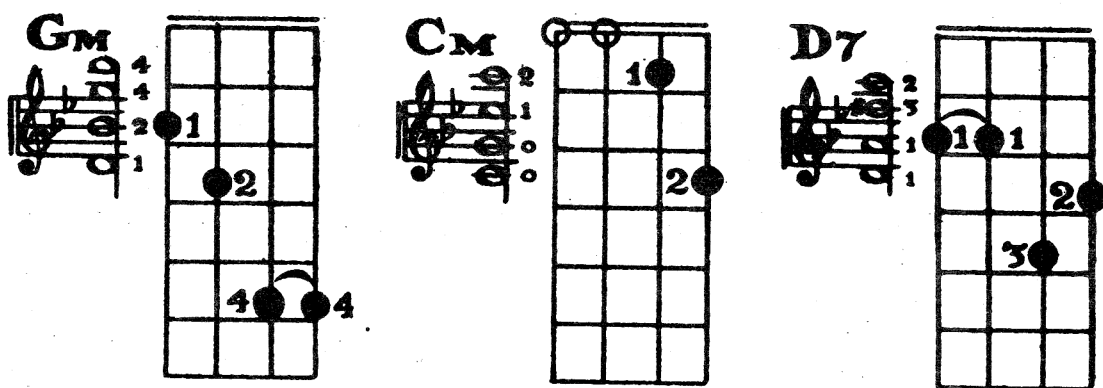
Two new chords only are required for the key of B \flat major, as the F chord has already been learnt.

The E \flat chord is an easy position, the first finger making a bar at the third fret on the fourth and third strings, the third finger on G, at the fifth fret of the second string, and the fourth finger on the sixth fret of the first string.

The F7 chord is of the easy kind, the second finger plays E \flat on the fourth string, the first finger on A on the third string, and the third finger making a barre position on the second and first strings.

Play each chord four times each and follow on to the next without a break. Make each chord change as clearly as possible.

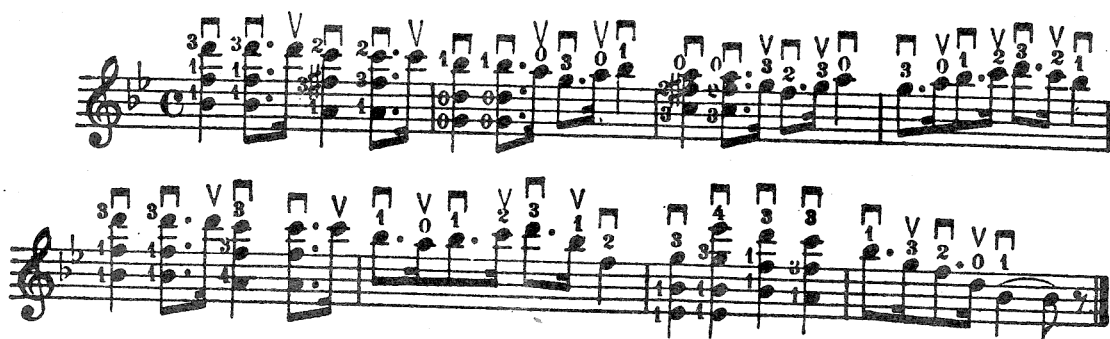
CHORDS OF G MINOR.



The chord of G minor has been played previously in the key of D minor.

The C minor chord is a very simple chord to play, the fourth and third strings being open; and the first and second fingers on the first and third frets of the second and first strings respectively.

The D7 chord is the same as in the major key of G major.

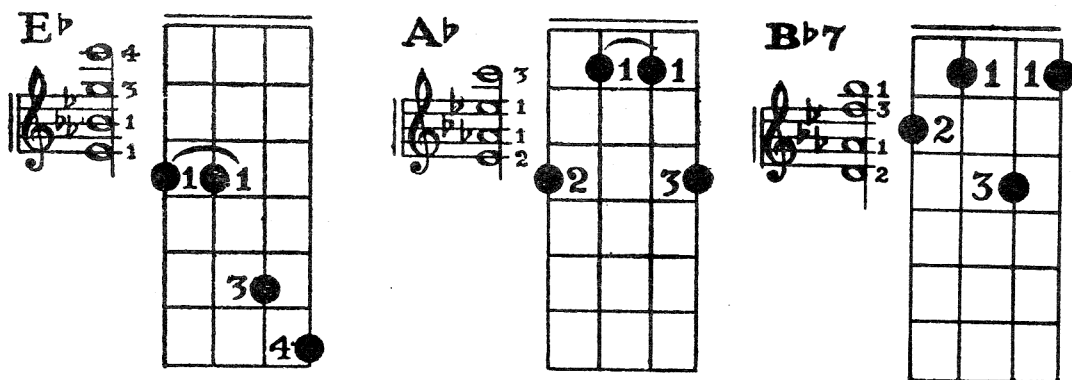


Play the above with good firm strokes, follow the plectrum markings carefully, and play at a moderate tempo with accents well marked.

SCALE OF E_b MAJOR, THREE FLATS B, E & A.



CHORDS OF E_b MAJOR.

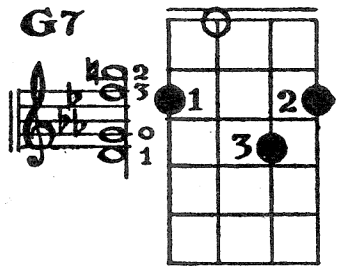
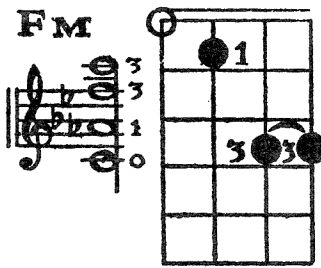
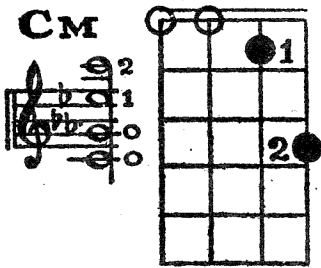


The chord of E_b, has already been learnt.

The A_b chord is easily fingered by placing the third finger on C on the first string, the first finger barring the E_b and A_b on the second and third strings, and the second finger making E_b on the fourth string.

The B_b 7 is of the awkward variety, but the student by this time should be quite used to the position, follow the diagram carefully.

CHORDS OF C MINOR.



The chord of C minor is no stranger, having been already used in the key of G minor.

The F minor chord is very easy, C and F being fingered with the second finger on the first and second strings, and Ab on the third string with the first finger.

The G7 has already been learnt.

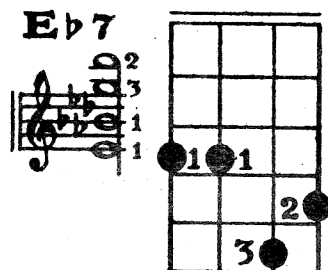
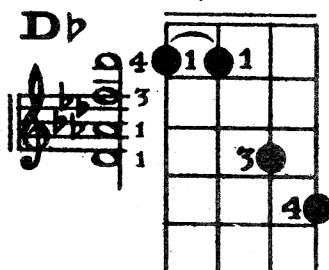
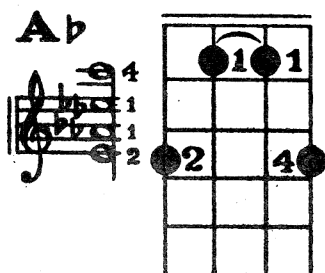


This little tune modulates through several keys and is quite an effective number. Play the chords firmly with good accents. Pick the single notes clearly.

SCALE OF A_b MAJOR.



CHORDS OF A \flat MAJOR.

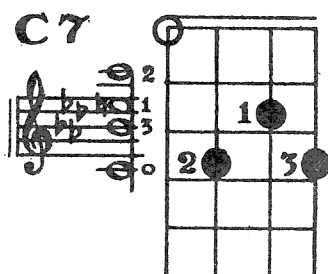
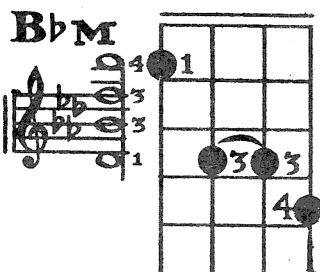
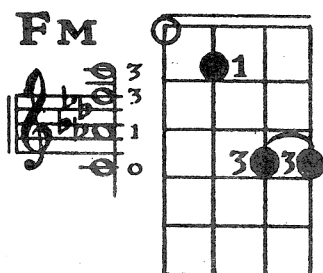


The chord of A \flat is the same as in the previous key of (E \flat).

The chord of B \flat is easily fingered by barring the third and fourth strings at the first fret with the first finger. The second string being stopped at the third fret with the third finger, and the first string stopped at the fourth fret with the fourth finger.

The E \flat 7 chord is of the easy kind, the first finger barring the fourth and third strings at the third fret. The second string is stopped at the fifth fret, with the third finger, and the first string is stopped at the fourth fret with the second finger.

CHORDS OF F MINOR.



The chord of F minor has already been practised.

The chord of (B \flat minor) is fingered with the first finger on the first fret of the fourth string, the third finger barring the third and second strings at the third fret, and the fourth finger on the fourth fret of the first string.

The C7 chord is exactly the same as in the major key of F.

Practice these chords in order playing each chord four times with down strokes slowly at first, making the changes smoothly.



This little waltz movement in A \flat is an example of chords and single note work. Play the long notes fairly loud and the chords quietly. The single notes should be played firmly with alternate down and up strokes.

SCALE OF E MAJOR.

Strings 4 | 3 | 2 | 1 | 2 | 3 | 4

Frets 4 6 1 2 4 6 1 2 4 6 0 2 4 6 7 6 4 2 0 6 4 2 1 6 4 2 1 6 4

Fings 2 3 1 2 3 4 1 2 3 4 0 1 2 3 4 3 1 1 0 4 3 2 1 4 3 2 1 4 2

CHORDS OF E MAJOR.

E

A

B7

The chord of E is fingered the same as the chord of D, only two frets higher on the fingerboard.

A is the same chord as in the key of A Major.

B7 is fingered in the same manner as the A7 only played two frets higher up the fingerboard.

CHORDS OF C# MINOR.

C#m

F#m

G#7

C#m. is quite easily fingered, the position being quite a natural one.

F#m. is the same chord as F.m. only one step higher.

G#7 should not be difficult now, as the same position occurs in some previous keys.

Watch the accents in the above tune. Play at a fairly good tempo.

RHYTHM STROKES

1. Four down strokes.
2. First beat, down and up strokes, then three down strokes in each bar as indicated.
3. Triplet (three quavers instead of two to the count) on first beat, note the down stroke on second beat following down stroke on last chord of triplet.
- 4 & 5. Down stroke follows last chord of triplet.
- 6 & 7. Glide down stroke when indicated.
8. The after-beat rhythm, second and fourth beat is accentuated.
9. An effective waltz rhythm.

The image displays nine musical staves, each illustrating a specific rhythm stroke. The notation is written on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. Staves 2 through 7 include various markings: 'V' for up-bow or up-stroke, and '3' for triplet groups. Stave 8 shows a pattern of eighth notes with accents on the second and fourth beats. Stave 9 shows a waltz rhythm with a 3/4 time signature.

Camptown Races

De Camp-town la - dies sing dis song, Doo-dah!

Doo - dah! De Camp-town race-track five miles long

Doo-dah, Doo-dah - day! I came down dah wid, my

hat caved in, Doo-dah! Doo-dah! I go back home wida

pock-et full of tin, Doo-dah, Doo-dah - day!

Gwine to run all night, Gwine to run all

day! I'll bet my mon - ey on de

bob - tail nag, Some - bo - dy bet on de bay!

Aloha Oe

TENOR BANJO DUET

1st Banjo

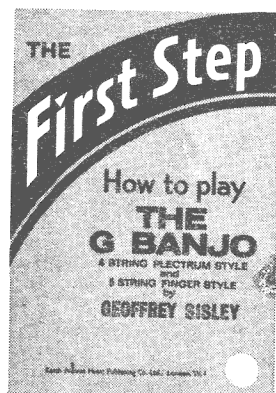
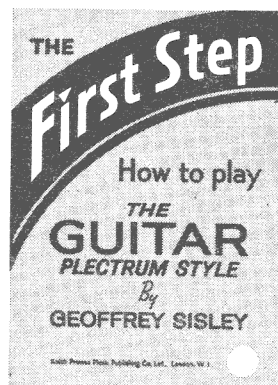
2nd Banjo

rall.

Should be played slowly, with expression. Accompaniment should be played softly. Mark the single notes in 2nd banjo part.

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